

Saint Matthew's Church, Episcopal
20 Union Street
Hallowell
Kennebec County
Maine

HABS No. ME-146

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PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D.C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. ME-146

SAINT MATTHEW'S CHURCH, EPISCOPAL

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Location: 20 Union Street (south side of street), Hallowell,
Kennebec County, Maine

Present Owner
and Occupant: St. Matthew's Episcopal Church

Present Use: Church

Statement of
Significance: The Church, built 1860, is a characteristic local
version of the wood Gothic Revival church ("parish"
or "rural") designed by Richard Upjohn and popular-
ized in his Rural Architecture pattern book of 1852.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: Built 1860. Site was prepared and cellar and foundation work were done during late winter and spring of 1860 (Parish Record Book), before a building committee was appointed (May 15, 1860) to confer with a builder; on May 18, 1860 the Wardens and Vestry voted "that the Upjohn plan of a Church, as modified by Mr. Fogg of Augusta, be accepted by this Parish." Fogg was authorized on July 31, 1860 to build "a Porch and Music Gallery on the east end" of the church. Consecration took place December 12, 1860.
2. Architect, builder, suppliers etc.: Contractor was Alvin (variant spelling: Alvan) Fogg (1805-1891) of Augusta; as both the building itself and contemporary records indicate, the design was drawn from the work of Richard Upjohn (see below). Albee & Bachelder were contractors for painting and graining; Hobbs & Farnham of Hallowell, Welch of Gardiner did the plastering. \$2,551.45 was paid Alvin Fogg between July 16 and December 29, 1860.
3. Original and subsequent owners: The following is an incomplete chain of title to the land on which the structure stands. Reference is the office of the Recorder of Deeds Kennebec County.

1860 Deed. February 21, 1860, recorded February 21, 1860.
Book 225, Page 213 (lot - no mention of building).
Allen D. Niles and Samuel W. Huntington
to
Wardens and Vestry of St. Matthew's Church, Hallowell

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4. Original plans, construction, etc.: None

5. Alterations and additions:

- a. An added projection of unknown date on south side.
- b. According to an account of the building in the Hallowell Gazette, December 8, 1860, the pews were originally grained to imitate walnut, and the spire was originally covered with notched and painted shingles.
- c. A pipe organ was later installed on the south wall of the nave, immediately outside the chancel arch; this replaced the original cabinet organ across the nave as per the Upjohn plan.
- d. The chancel area has later been extended into the front of the nave; it is demarcated at its outer corners by lectern and pulpit and is furnished on either side with choir benches facing across the central axis. Pulpit, lectern, and altar are all modern, and replace the original chancel furniture.

B. Historical Events and Persons Connected with the Structure: None

C. Sources of Information:

1. Old views: Stereoptican views in Hubbard Free Library, Hallowell.

2. Bibliography:

a. Primary and unpublished sources:

Kennebec County Registry of Deeds and Registry of Probate, Augusta, Maine 04330.

Parish Record Book of St. Matthew's Church, kept at St. Mark's Episcopal Church, Augusta.

St. Matthew's Building Account Book, kept at St. Mark's Episcopal Church, Augusta.

b. Secondary and published sources:

Hallowell (Maine) Gazette, July 28, September 8, November 10, 24, December 8, 1860.

Upjohn, Richard. Rural Architecture: Designs, Working Drawings, and Specifications for a Wooden Church and other Rural Structures. New York: G. P. Putnam, 1852.

D. Supplemental Material: None

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: A wooden Gothic Revival church based on Richard Upjohn's 1852 Rural Architecture, St. Matthew's belongs to a type characterized by vertical board-and-batten sheathing, a tower with spire and louvered belfry, and imitation of masonry forms (water table and tower buttresses) in wooden planking.
2. Condition of fabric: Well-maintained

B. Description of Exterior:

1. Over-all dimensions: Approximately 80' x 30' (including east-west projections), modified rectangular plan.
2. Foundations: Brick and stone.
3. Wall construction: Vertical board-and-batten.
4. Framing: Standard light frame construction with wooden studs, joists and rafters.
5. Porches: A two-story gabled projection on the east front houses an entry porch on the ground floor; the tower on the north side also contains an entry porch.
6. Chimneys: A narrow, square, red brick chimney rises on the south side of the nave, immediately west of the middle window.
7. Openings:
 - a. Doorways and doors: The east entry and tower doors are panelled wood, set in pointed arch doorways. The exterior is quite close to the model presented in Upjohn op. cit.; the panelled doors of St. Matthew's differ, however, from Upjohn's vertically battened doors, though doorways are identical to his. A modern half-glazed door enters the later addition on the south.
 - b. Windows and shutters: The lancet windows are drawn directly from Upjohn, op. cit.; they feature pointed-arch heads, deep splayed reveals, and colored glass set in diamond lead sash. Following Upjohn, the west

end of the chancel is lighted by a triplet of lancets, the center one considerably taller; the upper portions of these three windows carry figurative glasswork. HABS
There are no shutters. ME.

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8. Roof:

- a. Shape, covering: The nave, east entry block, and chancel are gabled, as is the later projection on the south. The tower carries an octagonal spire of modified broach form. All closely follow Upjohn, op. cit. The roof is now covered with composition shingles; the spire is now sheathed in flush boarding.
- b. Cornice, eaves: Slight overhang. A narrow barge board on the gables end in small shoulders at the eaves. These features are per Upjohn.
- c. Dormers: None

C. Description of Interior:

1. Floor plans:

- a. Basement: Full basement.
- b. First floor: The following comparison reveals some of the ways in which Alvin Fogg, the builder, modified the Upjohn plan for a "Wooden Church" in Rural Architecture:

	<u>Upjohn</u>	<u>St. Matthew's</u>
Nave	54' x 21'	57' x 27'
Chancel	18' x 14'	17' x 10'
Robing Room	8' x 8'	11' x 10'
Tower	7'6" x 7'6"	10' x 10'
Pews	31	36

Fogg also added an entirely new feature, the east entry block, containing an entry porch on the lower level and a choir stall ("Music Gallery") on the second, the latter opening to the nave through an opening which is arched in accordance with the nave and is boxed by a panelled gallery front.

By far the most significant difference between Upjohn's "Wooden Church" and St. Matthew's is the latter's

plaster vault in both nave and chancel. Upjohn presents plans for a nave articulated into four bays by exposed wooden arches which spring from the wall; the principal rafters behind them were also to be exposed and would be seen alone above the tie beams (op. cit., Pl. 1 and Pl. 4). The gable between these arches is plastered, the surface broken further horizontally by exposed purlins (two on each side of the nave). The Upjohn chancel was framed laterally by two such laminated arches.

Divergently, St. Matthew's shows a continuous plaster surface throughout its length, the space itself broken only by the chancel arch. A somewhat more subtle disagreement between St. Matthew's and its source is the difference in the form of arch used in each. The Upjohn arch (seen in the wood arches and chancel wall) has a greater rise in relation to span than the arch used by Fogg (seen in the vault), though both are technically "drop" arches (i.e., projected from centers inside the span).

- c. Second floor: The choir loft in the east entry block is the only space at this level (see above).
- d. Attic: None
- 2. Stairways: A stairway in the east entry block ascends to the choir loft.
- 3. Flooring: Pine boards.
- 4. Wall and ceiling finish: Plaster.
- 5. Doorways and doors: Panelled wood doors are set in splayed architraves at east end of nave and at entry from tower porch into nave.
- 6. Decorative features and trim: Contemporary work as noted in description of interior supra.
- 7. Notable hardware: None
- 8. Lighting: Hanging electric lamps with milk-glass globes.
- 9. Heating: Hot-air oil burner.

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D. Site:

1. General setting and orientation: The church is set on a very gentle grade (which slopes down both to north and to east) about 25' from street, its north side paralleling the street and its east entry reached by a footpath which parallels a relatively little-used railroad track. It is in a quiet residential neighborhood.
2. Enclosures: None
3. Outbuildings: None
4. Walks: Footpath to east entry.
5. Landscaping: Large elms and a few shrubs placed informally.

Prepared by Earle G. Shettleworth, Jr.
August 1971
and
Alan Mast
November 1972

PART III. PROJECT INFORMATION

These records were made during 1971 and 1972 in the course of a photo-data project in the cities of Bath, Hallowell, Monmouth, and Richmond in the State of Maine. The project was arranged in response to the initiative of Mrs. Linda B. Clark of Row House, Inc., in Hallowell, Dr. Charles E. Burden of the Bath Marine Museum, Mrs. Paul L. Roberts of the Richmond Historical and Cultural Society, and Mr. H. Earle Flanders of Monmouth. All of these preservationists actively solicited or contributed funds and effectively fostered increased interest in the architectural heritage of their respective communities. The project was under the general direction of James C. Massey, at that time Chief of the Historic American Buildings Survey; was supervised in the field by Denys Peter Myers, then Principal Architectural Historian of HABS; was carried on by Student Architectural Historian Earle G. Shettleworth, Jr., Boston University; and was continued by Alan Mast, Maine Arts and Humanities Commission, and Mary-Eliza Wengren (Mrs. Richard E., Jr.), Maine Historic Preservation Commission, under the field supervision of Earle G. Shettleworth, Jr. Photographers were Mark C. Bisgrove, Sylvester Cobbs, Stanley Schwartz, Leon P. Shepard, and Richard Dwight Sturgis.